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ITALIAN OPERA ACADEMY OF MUSIC.

The reproduction of Meyerbeer's "L'Africaine," and the appearance of a new prima-donna, created an excitement in musical circles, but did not, we regret to say, move the people *en masse*. The Academy should have been crowded to its uttermost, but it was only well filled.

The new prima-donna, Madame Louisa Kapp-Young, is an artist of the first rank, and fully supplies the place left vacant by Madame Lucchi. She is splendid in person; has the bearing of a princess; is perfectly at home on the stage, and is a graceful, earnest, and impassioned actress. She is not a mere student of points, but she fully embodies the character, never losing sight of it for a moment, even when in repose. Her voice is of a grand quality, full and rich throughout its entire register, equal to all the requirements of emphatic declamation, and still sufficiently flexible for the lighter characteristics of the music. It is a grand dramatic voice, and she uses it with the skill of an educated artist. Her declamation was really superb, and in the passages of passion, her pathos was wild, earnest and fervent. Her performance of *Selika* was, from the beginning to the end, a splendid delineation, vocally and dramatically, and we feel satisfied that she has opened for herself a brilliant artistic career in this country. She is an artist in all points, and her dressing, which was magnificent and in the best taste, was not the least of her attractions. We expect that her successive appearances will create an intense excitement, and that she will be, before long, the reigning musical star of the city.

Miss Minnie A. Hauck acquitted herself charmingly in the rôle of *Inez*.

Signor Anastasi surprised us, we acknowledge, in the rôle of *Vasco di Gama*. Remembering the grand robust energy of Mazzoleni in the same character, we anticipated a much weaker personation; but he sang and acted with spirit, fire, and passion, and completely mastered the grandest points, although he was not always quite sure of the recitatives. He sang all his music with rare grace, and in point of power, there was little, if anything, to be desired. His personation must be characterized as a success.

Bellini was more than usually admirable as *Nelusko*. His voice was never more superb, and he sang and acted with unwonted fire, calling forth repeated bursts of applause. Antonucci was, as usual, thoroughly effective and artistic. The choruses, with the exception of the ship-chorus, which was given fearfully out of tune, were excellent; and the orchestra did full justice to the magnificent score.

"L'Africaine" will be repeated, and we

hope soon to hear Madame Louisa Kapp-Young in other rôles.

We subjoin a sketch of the career of this distinguished artist, from the "Season."

"Madame Louisa Kapp-Young is of English family. At an early age she was brought to Germany, and having shown a great taste and aptitude for music was placed by her friends in the conservatoire of Vienna, where she received a thorough musical education, studying under the first professor of that conservatoire. Her carrying out of her original idea of going on the stage was frustrated by her early marriage with Mr. Gilbert Kapp, Counsellor of State to the Court of Austria. On his death, however, shortly after their marriage, she resumed her intention of following a career of art, and gave some concerts at Vienna. Her success in these was so great that she was invited to sing at nearly every Court in Germany. The Duke of Saxe-Coburg, brother-in-law of the Queen of England, himself a composer of merit, gave her letters to the English Court, where she sang before the Queen and was received with great kindness by the Royal family and nobility. She made her *début* on the stage shortly after, at the Court Theatre at Munich, in Halevi's opera, "La Juive," with so marked a success, that she determined to abandon the concert-room for the stage, and set herself to study diligently, and to create herself a repertoire for herself. Her next appearance was at the Court Theatre, Hanover, where she sang in "Robert le Diable," "Freyschutz," and "Nozze di Figaro." She was afterward engaged at Vienna, which place she left in consequence of the death of her mother, and went to Italy to recruit her health; while there she studied for the Italian stage. She made her *début* shortly afterward, at La Scala, Milan, in Meyerbeer's "Huguenots," with immense success. Devoting herself now to the Italian opera exclusively, she created the part of *Selika*, in "L'Africaine," at Parma. She was declared to be one of the best representatives of that character on the stage. She sang also in the operas "Robert le Diable," "Un Ballo Maschera," "Don Giovanni," "Ernani," etc. Her last engagement was at the Russian Court Theatre, in Moscow; on her return to Italy she was engaged by Mr. Maretzek for New York. On the 3d of September last, she assisted at the great festival of the Republic of St. Marino, given on the occasion of erecting a statue to Guido Monaco, the inventor of the seven musical tones 700 years ago. At this festival she was decreed a gold medal and two diplomas, and two silver medals.

TO CORRESPONDENTS.—R. J. C., Albany, N. Y. Sickness and much pre-occupation have prevented us answering your letter of Oct. 8th. We are not in the habit of answering subscribers who take exception to our course, or who complain that we run counter to their prejudices; but your exceptions are taken in such a gentlemanly and friendly spirit, that we hope in a few days to answer you in full.

We acknowledge the receipt of a letter signed—"a pupil of a \$10-professor." Whether the writer be a he, she or an it, we do not know, for the writing is that of a woman, while the vulgarity could only emanate from a man; but we immediately awarded the com-

munication the precise amount of honor it deserved. We could hardly expect a more refined epistle from a nondescript, who, besides spelling very badly, boasts of being the child, he, she or it, of an individual who owes six months subscription for the JOURNAL. An individual who owes his printer is unfit either to live or die—at least, so runs the legend. What must his offspring be?

EDITORIAL ITEMS.

Concert at Greenpoint.—The Continental Hall, recently erected at the above place, was opened on Monday evening last, the 28th ult., by a fine concert. The artists engaged were Mrs. Marie Abbott, Mrs. Antonia Henne, and Messrs. Steins, L'nyard and Etheridge. Mr. Frank Gilder was pianist and accompanist. The hall was crowded, and the performance, which was most excellent, was received with the greatest enthusiasm. The success was so complete, that it contemplated giving a continuous series during the winter and spring.

Mrs. Marie Abbott, Miss Antonia Henne, and Mr. Steins, will give a concert at Bergen, on the 14th instant.

Mdlle. Camille Urso, will perform at New Bedford, on the 19th instant. She will be assisted by Miss Antonia Henne, whose beautiful voice and fine talents, we are glad to find are being appreciated.

Signor Severini gave a concert this week, at Chickering's beautiful little Concert Saloon, in Boston. He was assisted by Madame Varian Hoffman.

Madame Varian Hoffman has accepted an engagement as soprano at Dr. Hutton's church, in Washington Square.

Ristori's success continues unabated. In Philadelphia she received a perfect ovation. Her performances were attended by brilliant and overflowing audiences, and everything indicates that her second tour will exceed her first, both in artistic fame and pecuniary results.

Ristori is now in Washington, and will proceed from thence to Richmond, Va.

Mrs. Jenny Kempton sang in Boston, last week; her first appearance there since her return from Europe. The Boston *Traveller* says:—

Her singing fully justifies the praises that have been so liberally bestowed upon her, both in Europe and New York. Her voice, which will be remembered as a contralto of peculiar sweetness, has developed into greater fullness and roundness, and her method of using it betrays the effect of careful and skillful training.

Gounod's last opera, "Romeo and Guilietta," is now in rehearsal at the Academy of Music. Let us hope that Madame Kapp-Young will be allotted the rôle of Guilietta.

Madame Altiori and Mr. Oscar Pfiefer have arrived in this city.